music... Coleman provides intriguing rhythms

By Paul Econo

Ornette Coleman is not a big man; even with his dad-shakers, he cannot be a short man than anyone else present. When one talks with him, Coleman is soft-spoken almost to the point of inaudibility. He is somewhat shy and self-effacing; quite indifferent to the currents of opinion and criticism, and is interested only in music, especially in playing and creating jazz.

Stage On Stage

On stage he is something else again. Coleman looks huge in his brilliant white suit holding onto a saxophone that seems almost tiny as he curls his shoulders and arms around its flaring golden metal. The music that comes out is also something that does not seem to fit the man’s personality.

The smoothness and evenness of his calm is gone. The sound goes from loud to softly, the music runs up and down the scale. It jumps into all the registers. Sometimes a note suddenly appears that is two octaves too low, sometimes there is an extra fill-in at the middle of a passage that is much too high.

This jumping and shifting of the notes extends itself into the style and thematic content of the music itself. Coleman would begin a solo with a particular idea in mind, have the drum and bass complement and embellish this idea, and then suddenly finding a new suggestion suggested by the old one, go spinning off in a new thematic direction. These abrupt transformations, often coming without introduction or warning, has the disturbing effect of dividing up one large number into three or four small, sometimes even unconnected sections. As interes-
ting device that Coleman uses is that of inserting familiar and popular songs into the music, and transforming them into pieces. One of the best numbers of the evening was wrapped around itself "White Christmas."

'69 to blast off Jan. 14 in Sala

The class of 1969 has seen to it that a suitable opportunity for the release of selected emotions will be provided before reaching graduation. From 8 to 10 pm January 14, the Pandoras and the Injex will provide music for a blast in Loebect and the Sala.

Dress will be sport clothes, and $3 per couple includes liquid refreshments. This will be the last opportunity for the sophomore class to raise funds before next fall's J.P.

The second annual Talking Rock poll will be conducted next week, on January 9-13, in the lobby of Building Ten. The poll will be broadly the same as last year's successful one. The two categories are "Classic Artistic" (write in your favorite three artists) and "Favourite Song of 1966" (check off your three favorites from a list of 80).

The favorite albums will be selected into two columns and will be changed daily. The forty selections at the beginning of the day will be listed in the left column, with the other forty in the right column. In choosing the 80 songs to list on the ballot, and the ballot to put in one column or the other, I was interested in what the Techman and general importance of the song. There will be no write-ins of songs not on the ballot as there was last year. The purpose of the divi-
tion into columns is to provide a less formidable list (the left 40 as opposed to all 80) to the "art" listener, while maximizing a large number of songs on the ballot.

Arbitrary Choice

The choice of three (or fewer) songs to be charted is somewhat arbitrary, but was quite consistent with last year's choice. Although it may be difficult to limit one's choices to three, three can generally be chosen that one sees a majority of.

The choice of three of mine depends on my mood. The tone of songs covered by the list-
ed songs is roughly "California Dreamin" through "Billy's Back," a large number of songs on the ballot.

String quartet series features Soviet group

The Borodin Quartet will make its second appearance on the MIT campus at a concert in Kresge Auditorium January 12 at 8:15 p.m.

The Soviet string group, officially called the Moscow Philharmonic Quartet, will perform quartets by Shostakovich, Prokofiev, and Beethoven as the third MIT Humanities Series concert of the season. The Borodin Quartet was featured earlier this year.

Tickets are available at the door for $1 or reserved for $1.50 by calling Kresge Auditorium at x2739.

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